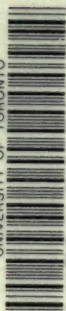


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GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND

4960



*Le fils, au pied de son père, est Jean-François, Marquis de Watteau.  
Le long-mâle, en son sein, se cache, pour le vaineur.  
Le fils, en son sein, se cache, pour le vaineur.*

*En multipliant les Vainqueurs  
L'orgueil, l'ambition, l'avarice, le mensonge,  
Que ce grand monde se donne.*

PORTRAIT OF WATTEAU, WITH HIS  
PATRON. M. DE JULIENNE.

Engraved by N. H. Tardieu. G. 14



d, Arthur Mayger

# WATTEAU BOUCHER

AND THE FRENCH ENGRAVERS  
AND ETCHERS OF THE EARLIER  
EIGHTEENTH CENTURY

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WILLIAM HEINEMANN  
LONDON 1911

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# WATTEAU, BOUCHER, ETC.

IT need hardly be said that Watteau does not figure in this series by virtue of being a great engraver or etcher. But it is our intention to deal with phases and periods of engraving as well as with separate masters of the art, and a period is often best defined by the painter who was the inspiring force behind a whole group of engravers. Watteau was never the head of a school of engravers in the same sense as Rubens. Rubens realised, like Raphael and Van Dyck, the practical benefit that might be reaped from issuing prints after his own works, and almost monopolised the time of several of the greatest engravers of the period, keeping them in some instances in his studio, and giving the closest supervision to the progress of their work. With Watteau, on the other hand, it remained rather for the publisher and patron to have his work reproduced in engraving, and in spite of his early popularity, a premature death at the age of thirty-six rendered it impossible for any large number of prints to have been produced under his personal supervision. It was only after his death that his constant friend and patron, M. de Julienne, was able to realise the project of a corpus of engravings that should adequately illustrate the master's achievement as painter and draughtsman. And no painter has received a more magnificent monument than the superb "Recueil" carried out by Julienne as a memorial to his friend. The engraving by Tardieu, after a lost picture, given as our frontispiece, is the happiest record of a disinterested friendship that will always reflect honour on the master's patron.

Julienne's corpus, in four large folio volumes, appears to have been completed in 1734, and issued in a hundred copies at an original price of five hundred livres.\* The first volume bears the title "L'œuvre d'Antoine Watteau, Peintre du Roy en son Académie Royale de Peinture et Sculpture. Gravé d'après ses tableaux et desseins originaux tirés du Cabinet du Roy et des plus curieux de l'Europe. Par les soins de M. de Julienne. Fixé à cent exemplaires des <sup>pres</sup> épreuves." This first volume is almost entirely limited to reproductions of the paintings (including both easel pictures and decorative panels), with the exception of two charming series of small plates, the "Figures de Modes, dessinées et gravées à l'eau-forte par Watteau et terminées au burin par Thomassin le fils," and the "Figures françaises et comiques nouvellement inventées par Watteau"

\* A later edition was announced by the widow of François Chereau in 1739, at a price of 250 livres.

## GREAT ENGRAVERS

(engraved by Desplaces and others). Then followed two somewhat smaller folio volumes reproducing about three hundred and fifty drawings, with the title "Figures des différents caractères de paysages et d'études dessinées d'après nature par Antoine Watteau. Gravées à l'eau-forte par des plus habiles peintres et graveurs du temps. Tirées des plus beaux Cabinets de Paris. A Paris chez Audran, graveur du Roy, et chez F. Chereau, graveur du Roy." Finally as the fourth volume of the series came the second of the paintings, with the title "Œuvre des estampes gravées d'après les tableaux et desseins de feu Antoine Watteau . . . 4<sup>e</sup> et dernière volume. A Paris chez Gersaint." It is clear from a reference to the progress of the work in the second part of the "Figures des différents caractères," and from an announcement of the second volume illustrating the paintings, that the volumes were issued severally as they were completed, and in the order we have given. Julianne was no doubt personally responsible for commissioning the engraving of the majority of the plates in the first and last volumes, as well as the whole series of plates after the drawings. But from the addresses that figure on many of the prints in the two volumes of paintings, it appears that he must also have obtained possession of, or permission to use, numerous plates previously published by printsellers such as Gersaint and Chereau.

The plates in the two volumes of drawings are numbered (up to 350), but in regard to the two volumes reproducing the paintings it is difficult to define exactly what they originally contained, as the plates are not numbered, and all the bound copies known seem to show variations. Works of this kind tend to get cut up and sold separately, so that bound copies are of great rarity and value. There is an extremely fine series in the British Museum that once belonged to the well-known eighteenth-century collector John Barnard; the Bibliothèque Nationale, Paris, possesses another, while the most interesting series of all is in the Bibliothèque de l'Arsenal, Paris. In this last series the published engravings after the drawings are supplemented by a large number of plates which were prepared for the work but never used in the regular issue. The plates of the "Figures des différents caractères" occur in several states, (i) separate proofs before the numbers; (ii) the ordinary published state with the numbers; (iii) with further shading, and landscape background added by Huquier, who had acquired the plates and issued them later with a new numbering. Their beauty is almost entirely spoilt by the additions made in this late issue.

It is surprising how large a number of the engravings are after

## WATTEAU, BOUCHER, ETC.

paintings whose present locality is unknown, if indeed they are not irretrievably lost. But there is no catalogue of Watteau's painted work in existence done from a comprehensive first-hand study of his works throughout Europe,\* so that one may reasonably hope that many of the subjects are still to be unearthed in private, and even public, collections. We have indicated as far as possible in our list the locality of the original pictures or drawings.

The engravers who reproduced Watteau's pictures worked in a mixed style of line-engraving and etching, which is the direct development of the method of Gérard Audran, the most important of the classical French engravers of the preceding century. Two of Gérard's nephews, Jean Audran and Benoît Audran the elder, contributed largely to the perfecting of the particular style of engraving which marks the school, while Jean's son, Benoît Audran the younger, did even more after Watteau than his father or uncle. The sparkling play of light on costume which characterises Watteau's *Fêtes Galantes* could only be rendered in its brilliance by the clear lines of engraving, but his landscape and the subtle varieties of tone on every moving form and figure needed the etcher's freer touch to interpret. No engravers, except perhaps those of the school of J. M. W. Turner, have surpassed the achievements of N. H. Tardieu, Benoît Audran the younger, Laurent Cars, and J. P. Le Bas (to cite some of the best of Watteau's interpreters) in translating the most delicate tones of the brush into terms of black and white.

In the reproduction of drawings one feels that the engravers were less successful. It is enough to compare the wonderful chalk drawing of a *Lady's Head*, in the collection of Mr. J. P. Heseltine, with the etching, to realise how much has been lost of the exquisite delicacy of sentiment and expression of the original. And in this case the etcher is François Boucher, the greatest genius in the whole group of graver-interpreters. Much of course must be allowed for the practical impossibility of rendering the soft shades of black and red chalk (the usual medium of Watteau's drawing, and the direct descendant of a style frequently used by Rubens) in the hard lines of black and white. Nevertheless when originals are not known and when we make no special demands on fidelity of reproduction, it must be confessed that the etchings of Boucher, the Audrans, Comte Caylus, Cars, Lepicié, Tremollière, and the rest are delightful reflections of Watteau's style.

\* The brothers De Goncourt were among Watteau's most sympathetic appreciators, but their catalogue of his work (the best in existence) was based on little first-hand knowledge except for the pictures in France



## GREAT ENGRAVERS

It is interesting to note in certain instances the existence not only of Watteau's first sketch from the life, but of more careful drawings (either by Watteau himself, or by his engraver) used as the immediate originals for the prints. I would refer in particular to the subject *L'Acteur Poisson en habit de paysan*, in the engraved series "Figures Françaises et Comiques," for which the immediate original for the engraving by Desplaces is in Stockholm, and the larger and much more spirited first sketch in the British Museum. One is tempted to regard the smaller elaborated study as the work of the engraver, but as two similar studies are preserved in Stockholm for Watteau's original etchings in the "Figures de Modes," it is more likely that they are all Watteau's own drawings.

We have referred to the plates after the drawings as etchings, and to those reproducing the pictures as engravings. But strict definition is dangerous, for few of the plates are pure etchings in the sense of being only bitten by the acid and not cut with the graver at all. In fact it will be found that in nearly every case the etched line is reinforced with the burin to give the brilliance and sparkle which would otherwise be lost.

Watteau's few original etchings are all here reproduced. First seven small costume studies in the series of eleven "Figures de Modes" (see I-VII); then the preliminary etching in *La Troupe Italienne*, a subject which was also reproduced, ostensibly from a drawing, by François Boucher (see VIII, IX); and finally, if tradition be correct, the preliminary etching of the *Recrue allant joindre le Régiment*, which was finished in engraving by S. H. Thomassin (X). This last subject shows Watteau in the less familiar vein of painter of scenes of military life. His early life at Valenciennes, where he was born just on the borders of Flanders and France,\* was a natural centre of military activity, and it is interesting that this picture was practically the first that really started him on his short career of success in Paris. He cares little for the horrors, the miseries, or the pomp of war, these are left to artists such as Callot, Goya, and Van der Meulen, but his genius for colour and movement finds a congenial theme in the sparkling evolutions of marching battalions, rendered with such vitality and swing in the subject reproduced.

While speaking of Watteau's early life at Valenciennes, we would

\* But for the treaty of Nimeguen in 1678 (six years before his birth) by which the border was newly marked out, Watteau would have been born a Fleming.

## WATTEAU, BOUCHER, ETC.

refer to an engraving by Lehardy de Famars of a lost picture, *La Vraie Gaîté*, which shows how absolutely Flemish his early work must have been. It is remarkable that the exquisite painter of the *Fêtes Galantes* could at one period have been producing a picture of peasant life which might pass for a Teniers. Perhaps this close dependence on Teniers may account for the loss of this and other Watteau pictures in the same style. They may merely be hiding somewhere under the more likely name of the Flemish master.

According to its title, Boucher's print of *La Troupe Italienne* is etched after a drawing by Watteau. Granting the possibility of a misleading inscription, and that it is actually based on the same picture reproduced by Watteau and Simonneau (now in the collection of Baron Edmond de Rothschild), it is interesting for its individual rendering of the subject. It is much less of one tone than the Watteau etching, and has all the emphatic touches which are associated more with a drawing than a finished painting. There was a version of the subject at Blenheim, but I have not been able to find whether this could have been Boucher's original rather than the Rothschild picture. As it was sold for only twelve guineas in the great sale of the Marlborough pictures at Christie's in 1886, one is inclined to infer that the picture was merely a copy.

As an etcher François Boucher is the most important figure in the earlier part of the eighteenth century in France. The reproduction of Watteau's drawings was one of the earliest works of the famous painter. M. de Julienne was as clear-sighted in his encouragement of the young Boucher as he had been with Watteau, giving him *carte blanche* to engrave as many as he pleased of the series of drawings he intended for his Watteau *Œuvre*. Altogether Boucher etched about a hundred and twenty-five out of the whole series of three hundred and fifty, besides engraving several of the paintings (mostly the decorative panels) that were published in the other two volumes. In addition to his work for Julienne, Boucher etched a considerable number of separate subjects, chiefly no doubt in the early part of his career before he had attained his popularity as a painter. Three of the most charming of these are here reproduced (LI-LIII). With him as with Watteau, the more important prints from the point of view of the market and the collector are not his own original etchings but engravings by others after his paintings and drawings. Of the line-engravings Beauvarlet's pair of *Le Départ du Courier* and *L'Arrivée du Courier* are among the most attractive and popular. His drawings were reproduced less frequently by the methods of line-engraving and

## GREAT ENGRAVERS

etching, that had to suffice for Watteau, than in the process of crayon-engraving, which was only discovered towards the middle of the eighteenth century by J. C. François. By the use of *roulettes*, *mattoirs*, needles, and punches of various descriptions, either through the etched ground as a preliminary to biting with the acid, or directly on to the plate as with the graver, a very close facsimile of the texture of a chalk-drawing could be obtained. The *roulette* includes tools of various forms with the common feature of a revolving head, provided with a serrated edge or a surface of cutting-points to produce the grain on the copper; the *mattoir*, an instrument with a butt-end provided with irregular points like the roulette. Sometimes an impression was produced from several copper-plates to give a variety of colours. Louis Bonnet in particular carried the process of crayon-engraving to great perfection for the reproduction of coloured drawings and pastels. We have not reproduced any of his famous pastel engravings, for their quality would be almost entirely lost in half-tone reproduction, but merely give in this place two of Demarteau's monochrome crayon-engravings after drawings by Boucher (LVIII, LIX). Gilles Demarteau was a much better artist than Bonnet, only less inclined to the experiments in colour which render Bonnet's work so remarkable.

Towards the end of his life, about 1719-20, Watteau had passed some time in England, a fatal change, according to his friends' reports of the progress of the consumption to which he finally succumbed in 1721. It was here he met Philippe Mercier, a French painter born in Berlin, whose family is portrayed in the rare etching reproduced on Plate LX. According to the lettering, both etching and painting are by Mercier, but a tradition preserved by Mariette states that it was based on a sketch by Watteau. It is certain that the Mercier children occur in several of Watteau's drawings.

With Claude Gillot we complete our illustration of the immediate entourage of Watteau. Watteau had been his pupil, and probably owed more to him in the formation of his own style than to any of his other masters. Unfortunately too little is known about Gillot's painting to make the exact relation between master and pupil at all clear. But one of the most careful students of Watteau, Robert Dohme, has suggested that the *Départ des Comédiens Italiens* which is attributed to Watteau on the engraving by Louis Jacob (the only record of the lost picture) is in reality by Claude Gillot. The event recorded in the picture is the expulsion of the Italian players from their theatre in Paris in 1797 at the order of Louis XIV, who interpreted one of their plays, *La Fausse Prude*, as an attack on Madame



## WATTEAU, BOUCHER, ETC.

de Maintenon. The figures are unusually stiff for Watteau, but this may, of course, be the fault of the engraver. Even if Watteau be the author, it was probably Gillot who supplied him with drawings of the event, for the costume makes it unlikely that it could have been painted from the life after the return of the Italian comedians in 1716. Gillot is of considerable interest in the development of French ornament design, through the variety he introduced into the Bérain traditions, both in developing a more naturalistic treatment of the animal and vegetable subsidiaries in design, and in his adoption of the figures of Italian comedy in place of the conventional classic divinities. Watteau also worked for some time after leaving Gillot under another decorative painter, Claude Audran (the third of that name, and brother of Jean Audran), the keeper of the Luxembourg. But Audran was less of an innovator than Gillot, and we may take it that it was chiefly to the latter that Watteau owed his early familiarity with the Harlequins, Mezzetins, and other figures from Italian comedy, which not only supplied him with so much immediate material, but helped to a large extent in the formation of the exquisite but artificial atmosphere which characterises most of his paintings.

Comte Caylus, who seems to have acted the part of candid friend and critic to Watteau and many artists of his circle, states that Gillot's rupture with Watteau (like Watteau's with his too successful imitator, Lancret) was due to jealousy. According to his story, Gillot, on the rupture with Watteau, entirely gave up painting and devoted himself henceforth to engraving, not deigning to appear as a rival of a painter whom he saw had outstripped him in the public favour on his own ground. But whatever the truth of the matter, the best work that Gillot has left is certainly contained in his etched plates. The series of *Bacchanals* shows him as a most spirited draughtsman with a splendid sense of harmonious design, while the four plates of the *Life of a Satyr* offer some of the most fascinating *diableries* to be found in French art of the period. We reproduce two plates from each series (LXI-LXIV).

From the existence of two original drawings in the British Museum for similar subjects which were never transferred to copper, we may infer that Gillot projected engraving a larger number of *Bacchanals* than the four known plates.

Watteau's imitators, Lancret and Pater, were reproduced by many of the same engravers represented in the present series of plates. But prints after both these painters are so numerous and attractive

## GREAT ENGRAVERS

that it has been decided to reserve them with a view to a separate volume in a later series.

Charles Natoire and Charles Hutin, who were both pupils of the painter François Lemoyne, worked as etchers somewhat in the manner of Boucher. But Hutin shows an even lighter vein, and a charming fancy that in some sense anticipates the exquisite etchings of Fragonard.

Fragonard, in company with Moreau le Jeune and other French engravers and illustrators of the second half of the eighteenth century, will be represented in a later volume of the present series. In the present volume the illustrators of books are merely represented in Jean Baptiste Oudry and H. F. Gravelot. Gillot has only been here illustrated by his larger and more important separate prints: But his little plates (both original etchings and engravings after his designs) to Houdart de la Motte's *Fables*, 1719, are among the most charming book illustrations of their kind, and their date thoroughly entitles him to the appellation of the Father of the French school of vignette. Oudry is better known for his paintings of animals, but the plate which we reproduce from the quarto edition of Lafontaine's *Fables*, 1755 (for which he designed all the illustrations), shows him equally at his ease in society genre, and the master of a reserved, but delicately expressive style.

Gravelot is of particular interest as one of the chief links between the French and English art of the period, for he was settled in England for the greater part of the twenty years preceding 1754. Moreover he forms a fitting close to the series illustrating the French engravers and etchers of the earlier eighteenth century, as he is a typical representative of the transition from the style of Watteau to that of Moreau le Jeune, Marillier, and the other vignettists of the second half of the century. In our illustrations he is shown in his earlier phase. The two engravings by L. Truchy (another Frenchman who was working in England about the middle of the century) are from a series published by John Bowles in 1744-45. Of eight in the British Museum, six are engraved by Truchy, and one each by Thomas Major and Charles Grignion. Gravelot's original pencil drawing for the plate by Grignion (a *Lady with a Fan*) is in the British Museum.

The British Museum also possesses several other somewhat larger studies of single figures of a similar type by both Gravelot and his pupil Grignion. They are attractive drawings in black chalk and stump heightened with white on grey paper, but they are entirely without the piquant and incisive quality that characterises Watteau,



## WATTEAU, BOUCHER, ETC.

Lancret, and Pater. Gravelot did good work in England in such illustrations as those to Richardson's *Pamela*, 1742, but they are dull in comparison with the charming plates he produced after his return to France for Marmontel's *Contes Moraux*, 1765.

## LIST OF PLATES

The following abbreviations are used : B. = Baudicour ; G. = Goncourt ; R.-D. = Robert-Dumesnil. I am indebted to the kindness of Sir Claude Phillips for several of the references to pictures, also to M. Camille Doucet and M. Gaston Schéfer for other details.

Portrait of Antoine Watteau with  
M. de Julienne. Engraved by  
N. H. Tardieu after a painting  
by Watteau. G. 14. *Frontispiece*  
ANTOINE WATTEAU. Original  
etchings :

Seven plates from the "Figures de  
Modes." 1-VII. G. 3-9. R.-D.  
1-7. *Several drawings for this series  
are in the National Museum, Stock-  
holm (reproduced, Schönbrunner und  
Meder, Handzeichnungen aus der  
Albertina und anderen Sammlungen,  
No. 1102*

La Troupe Italienne. VIII. G. 1.  
R.-D. 8. *Finished by Charles  
Simmoneau. After a picture in the  
collection of Baron Edmond de  
Rothschild, Paris. The same subject  
as etched by Boucher is illustrated on  
the same page.*

Recrue allant joindre le régiment.  
x. G. 2. *Finished by S. H.  
Thomassin. The etching is attri-  
buted to Watteau on the authority of  
Mariette (Abecedario). After a  
picture in the collection of Baron  
Edmond de Rothschild, who also  
possesses a proof of the etching before  
Thomassin's elaboration.*

PRINTS AFTER WATTEAU, from  
"L'Œuvre d'Antoine Watteau  
. . . gravé d'après ses tableaux  
et desseins originaux par les soins  
de M. de Julienne, à Paris" (2  
vols. almost entirely after pictures),  
and its supplement "Figures de  
différent caractères de paysages et  
d'études dessinées d'après nature"  
(2 vols. after drawings)

I.—After pictures (from the first 2  
vols.); the following engravers  
and subjects :

BENOÎT AUDRAN THE YOUNGER. La  
Tête-à-tête. XI. G. 168

L'Enchanteur. XII. G. 130

P. A. AVELINE. L'Enseigne de Ger-  
saint. XIII. G. 95. *After the  
picture in the Imperial Palace, Berlin*

La Famille. XIV. G. 134

FRANÇOIS BOUCHER. La Troupe  
Italienne. IX. G. 71. *Placed in  
the volumes with the engravings  
after pictures, but according to its  
title after a finished drawing of the  
same subject reproduced in Watteau's  
original etching (see VIII)*

Le Printemps. XV. G. 257

L'Hiver. XVI. G. 260

La Coquette. XVII. G. 433

# GREAT ENGRAVERS

- LAURENT CARB. *Fêtes Vénitiennes.*  
 XVIII. G. 135. *After the picture in the National Gallery of Scotland.*  
 C. N. COCHIN THE ELDER. *La Mariée de Village.* XIX. G. 148. *After the picture in the Palace of Sans Souci, Potsdam.*  
 LOUIS CRÉPY. *La Perspective.* XX G. 152  
 L'Escarpolette. XXI. G. 273  
 CHARLES DUPUIS. *Leçon d'Amour.* XXII. G. 144. *After the picture in the Imperial Collection, Potsdam*  
 JACQUES DE FAVANNES. *Les Agréments de l'Été.* XXIII. G. 99  
 FRANÇOIS JOULLAIN. *Les Agréments de l'Été.* XXIV. G. 100  
 J. P. LEBAS. *L'Assemblée Galante.* XXV. G. 108. *After the picture in the Berlin Museum*  
 La Game d'Amour. XXVI. G. 136. *After the picture in the collection of Sir Julius Wernber*  
 J. E. LIOTARD. *Le Chat Malade.* XXVII. G. 93  
 MARIE JEANNE RENARD DUBOS. *L'Été.* XXVIII. G. 47. *After the picture in the collection of Mrs. Lionel Phillips*  
 GÉRARD SCOTIN. *Le Lorgneur.* XXIX. G. 146. *After the picture in the collection of Baron Edouard de Rothschild, Paris*  
 La Sérénade Italienne. XXX. G. 165. *After the picture in the collection of Alfred C. de Rothschild, Esq.*  
 N. H. TARDIEU. *Portrait of Watteau with M. de Julienne.* G. 14. *See Frontispiece*  
 Les Champs-Élysées. XXXI. G. 116. *After the picture in the Wallace Collection*  
 L'Embarquement pour Cythère.

- XXXII. G. 128. *After the picture in the Imperial Palace, Berlin*  
 S. H. THOMASSIN. *Harlequin and Columbine (voulez-vous triompher des belles?).* XXXIII. G. 179. *After the picture in the Wallace Collection*  
 II.—*After drawings (from the second two volumes); the following engravers and subjects, with their number in the series*  
 FRANÇOIS BOUCHER. *Portrait of Watteau.* XXXIV. G. 12. B. 45. *After a drawing by Watteau in the Musée Condée, Chantilly*  
 5. Lady, full length, seen from the back. XXXV. G. 352. *After a study for the picture "La Belle Polonoise," in the Hermitage, St. Petersburg*  
 7. Lady seated, holding a fan. XXXVI. G. 355  
 87. Lady dancing, seen from the back; face in profile to r. XXXVII. G. 446. B. 79  
 96. Lady seated on the ground, seen from the back. XXXIX. G. 459  
 Medallion of Watteau, surrounded by cupids and the Graces, who shed tears on his tomb. XL. G. 13. *Frontispiece to Vol. II*  
 163. Decorative design with a gardener and girl in a landscape. XLI. G. 540. B. 98  
 178. Lady seated on the ground with a young man playing the guitar. XLII. G. 555. B. 102. *After a study for the picture "L'Amour Paisible" in the Imperial collection, Potsdam*  
 214. Lady seated, in undress. XLIII. G. 591. B. 108  
 238. Lady seated, nursing a child.

# WATTEAU, BOUCHER, ETC.

XLIV. G. 615. B. 118. *After a drawing in the British Museum*

252. Lady's head, enveloped in a dark cloak. XLV. G. 630. *After a drawing in the collection of J. P. Heseltine, Esq.*

303. Scene in a Garden. XLVI. G. 683

339. Gilles with a guitar slung round his back. XLVII. G. 721

C. N. COCHIN THE ELDER

18. Mezzetin, dancing, seen from the back. XXXVIII. G. 366. *From a figure in a drawing in the collection of M. Gaston Menier, from the Goncourt collection (reproduced Braun, 65. 467)*

LAURENT CARS. 263. The Dressing-room. XLVIII. G. 641

COMTE DE CAYLUS. 164. Mezzetin, standing with right arm extended, and left hand on his heart. XLIX. G. 541

273. Portrait of a Lady. L. G. 652

ORIGINAL ETCHINGS BY FRANÇOIS BOUCHER. Cupid and the Caged Dove. LI. B. 2

Le Petit Savoyard. LII. B. 5

Two Children and a Cat, asleep. LIII. B. 3

PRINTS AFTER FRANÇOIS BOUCHER

La Fontaine de l'Amour. Engraved by P. A. Aveline. LIV

Le Départ du Courier. Engraved by J. F. Beauvarlet. LV

L'Arrivée du Courier. Engraved by J. F. Beauvarlet. LVI

Les Charmes de la Vie Champêtre. Engraved by Jean Daullé. LVII

The Family. Engraved by Gilles Demarteau. LVIII

Lovers in a Landscape. Engraved by Gilles Demarteau. LIX

PHILIPPE MERCIER. The Painter and his Family. LX

CLAUDE GILLOT. Original Etchings

Fête de Diane. LXI. *This and the following are from a series of four (the others being "Fêtes de Bacchus, et de Faune"). The original study for the "Fête de Diane" was in the Goncourt collection (Br. 65. 467). There are two Gillot drawings of a similar subject in the British Museum*

Fête du Dieu Pan. LXII

L'Éducation. LXIII. *This and the following are from the "Life of a Satyr," in four plates, the other two subjects being "La Naissance" and "Les Obsèques"*

Le Mariage. LXIV

CHARLES NATOIRE. L'Été. LXV. *Original etching by Natoire, finished by Benoît Audran the younger*

CHARLES HUTIN. Original etchings

Children playing with a goat.

LXVI. B. 17, I

Design for a fountain. LXVII. B. 26, II

J. B. OUDRY. La Jeune Veuve.

Etched by Martin Marvie, and finished in engraving by N. D. de Beauvais. LXVIII. From La-fontaine, *Fables*, Paris 1755

H. F. GRAVELOT. A lady, in full-length. Engraved by L. Truchy.

LXIX

A gentleman, in full-length. Engraved by L. Truchy. LXX

The title-page border is after the border to some prefatory verses on "L'Art et la Nature" in the first volume of Julienne's "Œuvre de Watteau" in the British Museum.

I. ANTOINE WATTEAU. ORIGINAL ETCHING FROM THE  
"FIGURES DE MODES." G. 4

Antoine Watteau. Painter, draughtsman, and etcher ; b. Valenciennes,  
1684 ; d. 1721 ; w. chiefly in Paris.

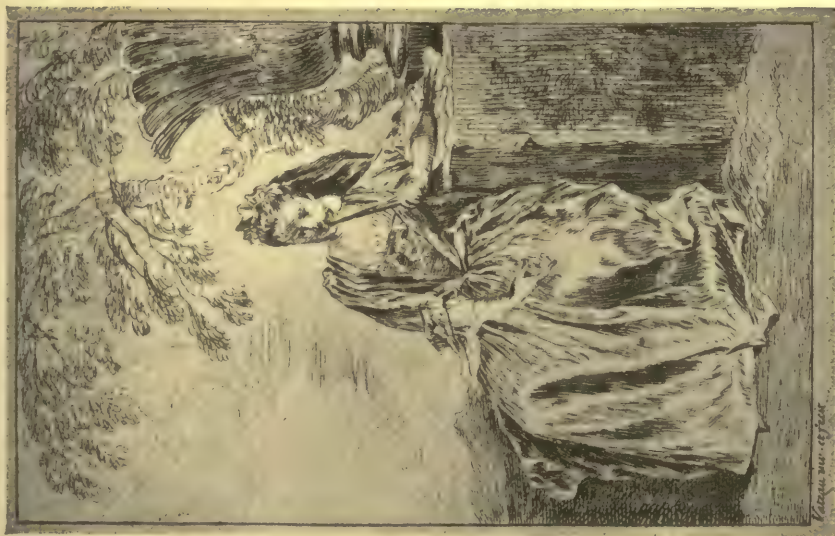




*Valeau inv. et fecit*



ANTOINE WATTEAU. ORIGINAL ETCHINGS FROM THE  
"FIGURES DE MODES." II., G. 9; III., G. 3



II



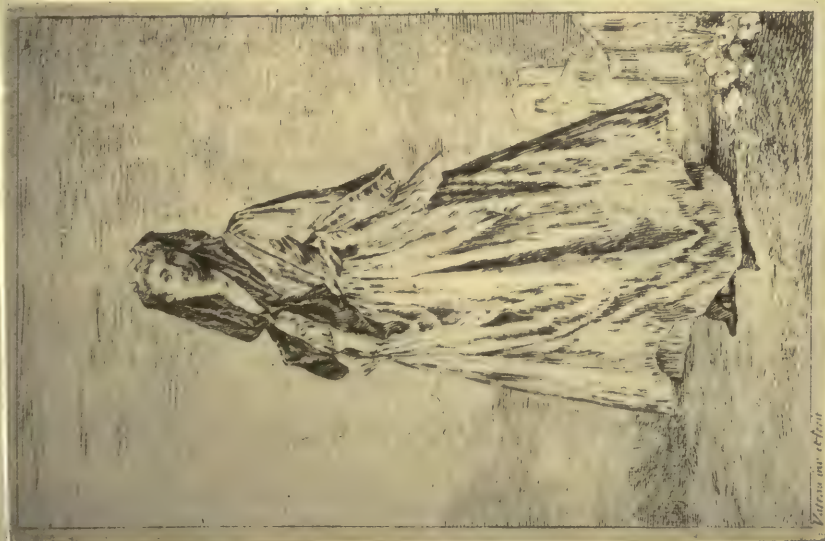
III

ANTOINE WATTEAU. ORIGINAL ETCHINGS FROM THE  
"FIGURES DE MODES." IV., G. 6; V., G. 8



ANTOINE WATTEAU. ORIGINAL ETCHINGS FROM THE  
"FIGURES DE MODES." VI., G. 7; VII., G. 5





VI



VII

IX. ANTOINE WATTEAU. LA TROUPE ITALIENNE. ETCHED  
BY FRANÇOIS BOUCHER

François Boucher, painter and etcher; b. 1703; d. 1770; w. in  
Paris; the most famous decorative painter of his time

VIII. ANTOINE WATTEAU. LA TROUPE ITALIENNE. ORIGINAL  
ETCHING, FINISHED IN ENGRAVING BY CHARLES  
SIMONNEAU. AFTER THE PICTURE IN THE COLLEC-  
TION OF BARON EDMOND DE ROTHSCHILD, PARIS. G. 1

Charles Simonneau, line-engraver; b. Orléans, 1645; d. 1728;  
w. in Paris



L'Ensemble de la scène  
 d'après le tableau de M. de  
 la Haye, par M. de la Haye  
 d'après le tableau de M. de  
 la Haye, par M. de la Haye

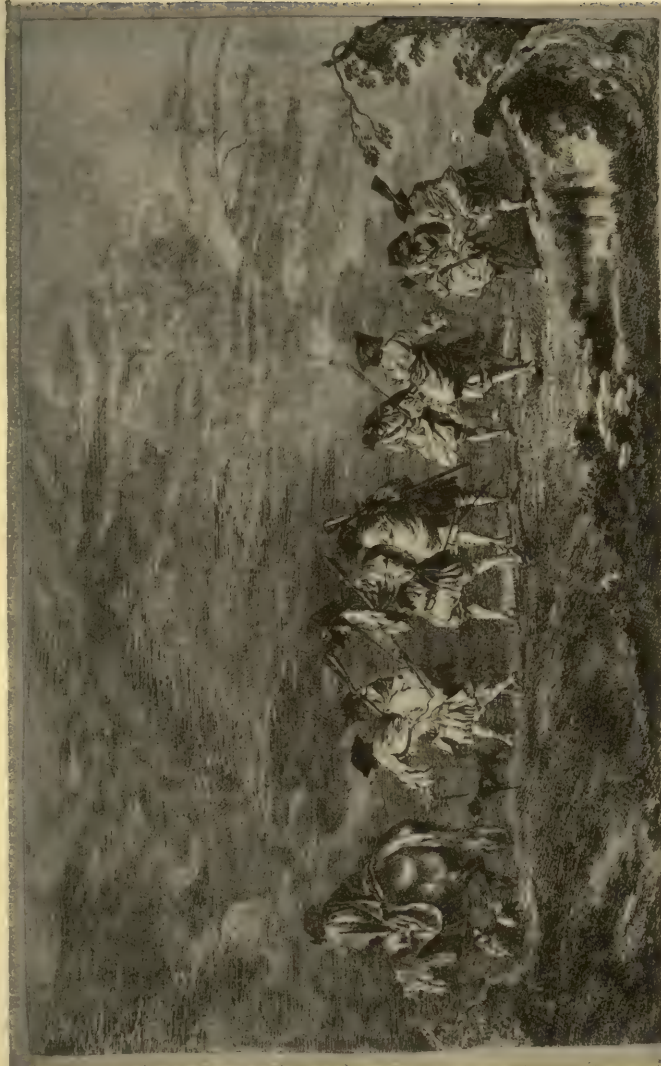


LA TROUPE JUIVienne.

L'Ensemble de la scène  
 d'après le tableau de M. de  
 la Haye, par M. de la Haye  
 d'après le tableau de M. de  
 la Haye, par M. de la Haye



X. ANTOINE WATTEAU. RECRUE ALLANT JOINDRE LE  
RÉGIMENT. THE ETCHING ATTRIBUTED TO WATTEAU;  
THE ENGRAVING FINISHED BY S. H. THOMASSIN. G. 2  
Simon Henri Thomassin, line-engraver; b. 1688; d. 1740; w. in  
Paris



Baron, f. 102

*A l'air maitre de l'air,  
On me bien qu'il est d'homme,  
Puis les traits, et par les traits,  
L'air s'efface, et l'air s'efface,  
Ne parait pas être moins d'air.*

*Il m'aide, m'aide en son d'air,  
Il m'aide, m'aide en son d'air,  
Il m'aide, m'aide en son d'air,  
Il m'aide, m'aide en son d'air,  
Il m'aide, m'aide en son d'air.*

RECUE  
ALLANT JOINDRE LE  
REGIMENT

XI. ANTOINE WATTEAU. LA TÊTE-À-TÊTE. ENGRAVED BY  
BENOÎT AUDRAN, THE YOUNGER. G. 168

B. Audran, the younger, line-engraver; b. 1700; d. 1772; w. in  
Paris





LE TESTE A TESTE

*Max. solutus quidem est magnitudine ac  
tabula inventa: Picta a Willemo.*

*Gravé d'après le Tableau original, peint  
par Watteau de même, sur cuivre.*

XII. ANTOINE WATTEAU. L'ENCHANTEUR. ENGRAVED BY  
BENOÎT AUDRAN, THE YOUNGER. G. 130



et M. de la Harpe

L'ENCHANTEUR

Un acte, d'après le Tableau original par  
M. de la Harpe, auteur

des opéras, en un acte, et de la Harpe  
Tablada inventa et Paris à M. de la Harpe

de la Harpe, auteur

Paris, chez M. de la Harpe, auteur du Tableau, et de la Harpe, auteur du Tableau, et de la Harpe, auteur du Tableau.

XIII. ANTOINE WATTEAU. L'ENSEIGNE DE GERSAINT.  
ENGRAVED BY P. A. AVELINE. AFTER THE PICTURE  
IN THE IMPERIAL PALACE, BERLIN. G. 95  
Pierre Alexandre Aveline, line-engraver; b. 1710 (or 1697?), d.  
1760; w. in Paris





XIV. ANTOINE WATTEAU. LA FAMILLE. ENGRAVED BY P. A.  
AVELINE. G. 134



LA FAMILLE

FAMILIA

*Gravé d'après le tableau original peint par  
M. de la Roche, commandeur de l'Ordre*

*Sculpta juxta Exemplar in J. de la Roche  
M. de la Roche, commandeur de l'Ordre*

XV. ANTOINE WATTEAU. LE PRINTEMPS. ENGRAVED BY  
FRANCOIS BOUCHER. G. 257





LE PRINCE DE

XVI. ANTOINE WATTEAU. L'HIVER. ENGRAVED BY FRANÇOIS  
BOUCHER. G. 260



L'HIVER

XVII. ANTOINE WATTEAU. LA COQUETTE. ENGRAVED BY  
FRANÇOIS BOUCHER. G. 334





LA COQUETE

Am. Dumas, del. et sculp.

XVIII. ANTOINE WATTEAU. FÊTES VÉNITIENNES. ENGRAVED  
BY LAURENT CARS. AFTER THE PICTURE IN THE  
NATIONAL GALLERY OF SCOTLAND. G. 135  
Laurent Cars, line-engraver; b. 1699; d. 1771; w. in Paris



## FÊTES VENTTIENNES

## FESTA VENETA

XIX. ANTOINE WATTEAU. LA MARIÉE DE VILLAGE. EN-  
GRAVED BY C. N. COCHIN, THE ELDER. AFTER THE  
PICTURE IN THE PALACE OF SANS SOUCI, POTSDAM.  
G. 148  
C. N. Cochin, the elder, line-engraver; b. 1688; d. 1754; w. in  
Paris





XX. ANTOINE WATTEAU. LA PERSPECTIVE. ENGRAVED BY  
LOUIS CRÉPY. G. 152  
Louis Crépy, line-engraver ; w. in Paris, ab. 1725-1750



## J. A. PERSPECTIVE;

Comme d'après le Tableau ci-dessus l'Etat pour l'année finit avec un profit de 3 francs de plus.

SHRIMP

Алгебра и арифметика. Математическое образование. 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2

XXI. ANTOINE WATTEAU. L'ESCARPOLETTE. ENGRAVED BY  
LOUIS CRÉPY. G. 273





L'ESCAPADE

Un jeune homme et une jeune femme  
 s'en vont à la promenade dans un bois.  
 Ils ont avec eux un panier rempli de victuailles.  
 Ils se reposent sur un banc sous un grand arbre.

XXII. ANTOINE WATTEAU. LEÇON D'AMOUR. ENGRAVED BY  
CHARLES DUPUIS. AFTER THE PICTURE IN THE  
IMPERIAL COLLECTION, POTSDAM. G. 144  
Charles Dupuis, line-engraver ; b. 1685 ; d. 1742 ; w. in Paris, and  
London



XXIII. ANTOINE WATTEAU. LES AGRÉMENTS DE L'ÉTÉ  
ENGRAVED BY JACQUES DE FAVANNES. G. 99  
Jacques de Favannes, line-engraver; b. 1716; d. 1770; w. in  
Paris





**LES AGRÉMENS DE L'EST**

*Opéra en deux actes, par M. de la Motte.*

*Représenté pour la première fois, le 17 Mars 1762, au Théâtre de la Comédie Française.*

XXIV. ANTOINE WATTEAU. LES AGRÉMENTS DE L'ÉTÉ.  
ENGRAVED BY FRANÇOIS JOULLAIN. G. 100  
François Joullain, line-engraver ; b. 1697 ; d. 1779 ; w. in Paris



# LES AGREMENTS DE L'ÉTÉ

*Quatre. L'après. Le Tableau original peint par  
M. de la Tour de 1 pied 8 pouces sur 1 pied 5  
pouces de large*

*exécuté par M. de la Tour  
et gravé par M. de la Tour de 10.*

# ÆSTIVÆ OBLECTATIONES

*Sculptor juxta Exemplar à l'altéris depictum  
cuius altitudo 1 pedem cum 8 uncis et latitudo  
1 pedem cum 5. continet*

XXV. ANTOINE WATTEAU. L'ASSEMBLÉE GALANTE. EN-  
GRAVED BY J. P. LEBAS. AFTER THE PICTURE IN  
THE BERLIN MUSEUM. G. 108

Jacques Philippe Lebas, line-engraver ; b. 1707 ; d. 1783 ; w. in  
Paris





ASSEMBLEE GALANTE.  
*Craiee d'après le Tableau original Peint par Watteau  
 de même sujet*

URBANITAS CÆTUS.  
*Statuée par le Sculpteur François Bouchard  
 et l'architecte de son*

XXVI. ANTOINE WATTEAU. LA GAME D'AMOUR. ENGRAVED  
BY J. P. LEBAS. AFTER THE PICTURE IN THE COLLEC-  
TION OF SIR JULIUS WERNHER. G. 136



XXVII. ANTOINE WATTEAU. LE CHAT MALADE. ENGRAVED  
BY J. E. LIOTARD. G. 93

Jean Étienne Liotard, painter, line-engraver, and etcher; b. 1702; d. 1789; w. in Geneva, Paris, Italy, London, and Constantinople; most famous for his portraits in pastel





XXVIII. ANTOINE WATTEAU. L'ÉTÉ. ENGRAVED BY MARIE  
JEANNE RENARD DUBOS. AFTER THE PICTURE IN  
THE COLLECTION OF MRS. LIONEL PHILLIPS. G. 47  
M. J. Renard Dubos, line-engraver; b. ab. 1700; pupil of C.  
Dupuis; w. in Paris; one of the few women engravers of the  
time



# AUGUSTE.

*C'est à toi que l'on doit l'abondance des fruits, et c'est toi qui leur donnes la vie. Il te faut  
 l'honneur de te voir à pied, et non à cheval, car tu es la terre, et non le ciel.*

XXIX. ANTOINE WATTEAU. LE LORGNEUR. ENGRAVED BY  
GÉRARD SCOTIN. AFTER THE PICTURE IN THE  
COLLECTION OF BARON EDOUARD DE ROTHSCHILD,  
PARIS. G. 146

Gérard Jean Baptiste Scotin, the younger, line-engraver : b. 1698 ;  
d. after 1745 ; w. in Paris, and London





J. J. LORONDI JR.

ADLER INFINITUS

XXX. ANTOINE WATTEAU. LA SÉRÉNADE ITALIENNE.  
ENGRAVED BY GÉRARD SCOTIN. AFTER THE PICTURE  
IN THE COLLECTION OF ALFRED C. DE ROTHSCHILD,  
ESQ. G. 165



LA SERENADE ITALIENNE.

Genève 1744. Le Tableau original, gravé  
par Walthers, de son invention.

ITALICA CANTATIO.

Sculpsit nova Franciphar Franciscum iniquitudo  
Walthers Depictum

*Les figures de l'original ont été gravées par Walthers, de son invention, et sont par conséquent de son invention.*

XXXI. ANTOINE WATTEAU. LES CHAMPS ÉLYSÉES. EN-  
GRAVED BY N. H. TARDIEU. AFTER THE PICTURE IN  
THE WALLACE COLLECTION. G. 116  
Nicolas Henri Tardieu, line-engraver; b. 1674; d. 1749; w.  
in Paris



# LES CHAMPS ÉLISES

Invité l'Esprit le plus grand, pour voir l'Esprit  
de l'Esprit, grandeur

ELVIS CAMPI

Sculpté par l'Esprit, pour l'Esprit, grandeur  
de l'Esprit, grandeur



XXXII. ANTOINE WATTEAU. L'EMBARQUEMENT POUR  
CYTHÈRE. ENGRAVED BY N. H. TARDIEU. AFTER  
THE PICTURE IN THE IMPERIAL PALACE, BERLIN.  
G. 128



XXXIII. ANTOINE WATTEAU. HARLEQUIN AND COLUMBINE.  
ENGRAVED BY S. H. THOMASSIN. AFTER THE  
PICTURE IN THE WALLACE COLLECTION. G. 179



XXXIV. ANTOINE WATTEAU. PORTRAIT OF HIMSELF  
ETCHED BY FRANÇOIS BOUCHER, AFTER A DRAWING  
IN THE MUSÉE CONDÉ, CHANTILLY. G. 12





Watteau, par la Nature, orné d'heureux talens  
 Fut très-mémorable des dons, qu'il eut d'elle  
 Jamais une autre main ne la peignit plus belle,  
 Et ne la put montrer sous des traits si galans. *C. Monnet.*

XXXV. ANTOINE WATTEAU. LADY, FULL LENGTH, SEEN  
FROM THE BACK. ETCHED BY FRANÇOIS BOUCHER.  
AFTER A STUDY FOR THE PICTURE OF "LA BELLE  
POLONAISE," IN THE HERMITAGE, ST. PETERSBURG.  
G. 352



XXXVIII. ANTOINE WATTEAU. MEZZETIN DANCING, SEEN  
FROM THE BACK. ETCHED BY C. N. COCHIN, THE  
ELDER. FROM A FIGURE IN A DRAWING IN THE  
COLLECTION OF M. GASTON MENIER. G. 366

XXXVII. ANTOINE WATTEAU. LADY DANCING, SEEN FROM  
THE BACK. ETCHED BY FRANÇOIS BOUCHER. G. 446

IIAXXX



IIAXXX





XXXIX. ANTOINE WATTEAU. LADY SEATED ON THE GROUND,  
SEEN FROM THE BACK. ETCHED BY FRANÇOIS  
BOUCHER. G. 459

B.R.



XL. FRANÇOIS BOUCHER. MEDALLION OF WATTEAU,  
SURROUNDED BY CUPIDS AND THE GRACES, WHO  
SHED TEARS ON HIS TOMB. ORIGINAL ETCHING.  
FRONTISPIECE TO VOLUME II OF THE "FIGURES DE  
DIFFÉRENTS CARACTÈRES." G. 13



XLI. ANTOINE WATTEAU. DECORATIVE DESIGN WITH A  
GARDENER AND GIRL IN A LANDSCAPE. ETCHED BY  
FRANÇOIS BOUCHER. G. 540





XLII. ANTOINE WATTEAU. LADY SEATED ON THE GROUND  
WITH A YOUNG MAN PLAYING THE GUITAR.  
ETCHED BY FRANÇOIS BOUCHER. G. 555



XLIII. ANTOINE WATTEAU. LADY SEATED, IN UNDRRESS.  
ETCHED BY FRANÇOIS BOUCHER. G. 591





XLIV. ANTOINE WATTEAU. LADY SEATED, NURSING A  
CHILD. ETCHED BY FRANÇOIS BOUCHER. AFTER  
A DRAWING IN THE BRITISH MUSEUM. G. 615



XLV. ANTOINE WATTEAU. LADY'S HEAD, ENVELOPED IN A  
DARK CLOAK. ETCHED BY FRANÇOIS BOUCHER.  
AFTER A DRAWING IN THE COLLECTION OF J. P.  
HESELTINE, ESQ. G. 630



XLVI. ANTOINE WATTEAU. SCENE IN A GARDEN. ETCHED  
BY FRANÇOIS BOUCHER. G. 683





XLVII. ANTOINE WATTEAU. GILLES WITH A GUITAR SLUNG  
ROUND HIS BACK. ETCHED BY FRANÇOIS BOUCHER.  
G. 721



XLVIII. ANTOINE WATTEAU. THE DRESSING-ROOM. ETCHED  
BY LAURENT CARP. G. 641





XLIX. ANTOINE WATTEAU. MEZZETIN, STANDING WITH  
RIGHT ARM EXTENDED, AND LEFT HAND ON HIS  
HEART. ETCHED BY COMTE DE CAYLUS. G. 541

Anne Claude Philippe de Tubières, Comte de Caylus, archæologist,  
amateur, and etcher; b. 1692; d. 1765; w. in Paris; travelled  
and collected antiquities in Greece, and the East; his chief work  
is his *Recueil d'Antiquites* (1752-67); he etched a very large number  
of plates after old master drawings



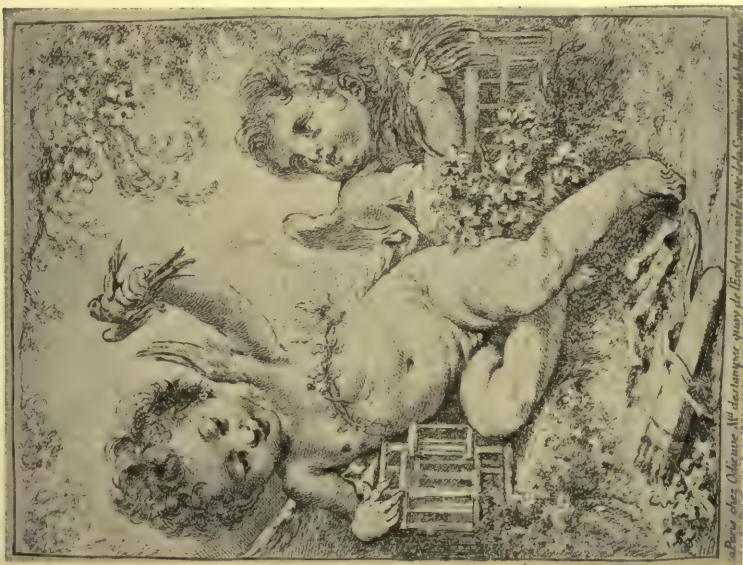
L. ANTOINE WATTEAU. PORTRAIT OF A LADY. ETCHED BY  
COMTE DE CAYLUS. G. 652



LII. FRANÇOIS BOUCHER. LE PETIT SAVOYARD. ORIGINAL  
ETCHING. B 5

LI. FRANÇOIS BOUCHER. CUPID AND THE CAGED DOVE.  
ORIGINAL ETCHING. B. 2





LI



LII

LIII. FRANÇOIS BOUCHER. TWO CHILDREN, AND A CAT,  
ASLEEP. ORIGINAL ETCHING. B. 3



LIV. FRANÇOIS BOUCHER. LA FONTAINE DE L'AMOUR.  
ENGRAVED BY P. A. AVELINE





LA FONTAINE DE L'AMOUR

Gravé d'après le Tableau de M. de la Harpe

Par P. T. LeClerc



LV. FRANÇOIS BOUCHER. LE DÉPART DU COURIER. EN-  
GRAVED BY J. F. BEAUVARLET

Jacques Firmin Beauvarlet, line-engraver; b. 1731 (?); d. 1797;  
w. in Abbeville, and Paris



LE DEPART DU COURIER.

*Dédié à Madame la Marquise de Montesquieu.*

*Ensemble les deux versets de la prière. Ensemble les deux versets de la prière.*

*Ensemble les deux versets de la prière. Ensemble les deux versets de la prière.*

*Paris chez la Citoyenne de la République par la Citoyenne.*

*Republique par la Citoyenne.*

LVI. FRANÇOIS BOUCHER. L'ARRIVÉE DU COURIER. EN-  
GRAVED BY J. F. BEAUVARLET



L'ARRIVÉE DU COURRIER.

Dédié à Madame la Marquise de Montesson.

Peux-tu, si ce n'est d'un instant, te le pardonner  
 Que de te rendre, après d'un jour, dans ton pays.

De son air trop général, dans les lieux  
 L'air de son air, le plus noble, pour son salut.

LVII. FRANÇOIS BOUCHER. LES CHARMES DE LA VIE  
CHAMPETRE. ENGRAVED BY JEAN DAULLÉ

Jean Daullé, line-engraver; b. 1707 (or 1703 ?); d. 1763; w. in  
Abbeville and Paris





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Paris chez l'Imprimeur de la Cour et de la Ville. Le Roy et la Ville.

LVIII. FRANÇOIS BOUCHER. THE FAMILY. ENGRAVED IN  
THE CRAYON MANNER BY GILLES DEMARTEAU  
Gilles Demarteau, crayon-engraver ; b. Liège, 1722 ; d. 1776 ; w.  
in Paris



*Tiré du cabinet de Madame d'Kaincourt*

*Par le sieur Demourant au Presbytère du Roy*

LIX. FRANÇOIS BOUCHER. LOVERS IN A LANDSCAPE. EN-  
GRAVED IN THE CRAYON MANNER BY GILLES  
DEMARTEAU





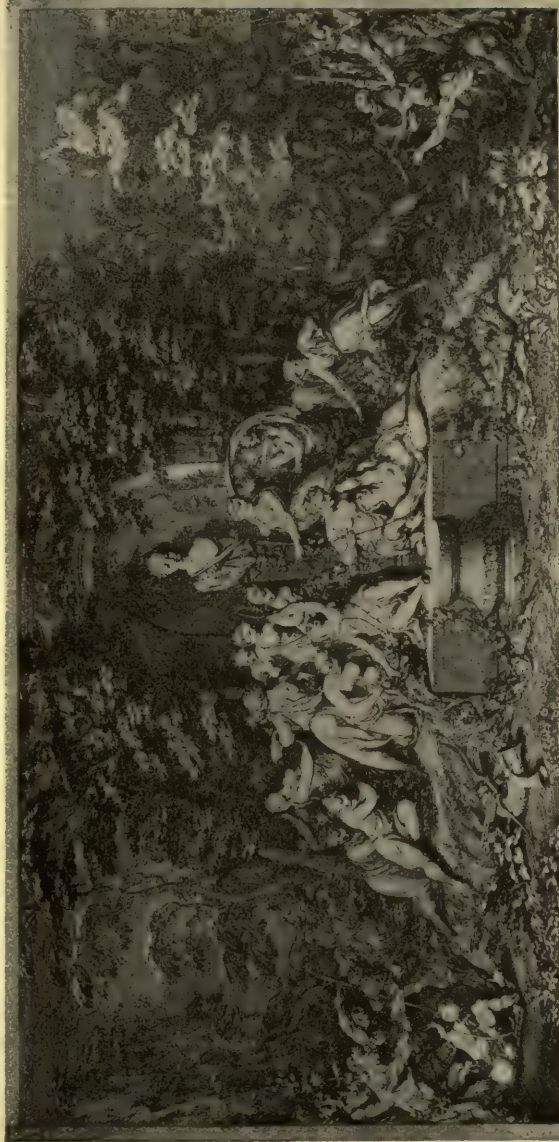
LX. PHILIPPE MERCIER. THE PAINTER AND HIS FAMILY.  
FROM A RARE ETCHING IN THE COLLECTION OF  
J. P. HESELTINE, ESQ.

Philippe Mercier, painter, line-engraver, and etcher ; b. Berlin, 1689 ;  
d. 1760 ; w. in Paris, Italy, and London



LXI. CLAUDE GILLOT. FÊTE DE DIANE. ORIGINAL  
ETCHING

Claude Gillot, painter, etcher, and designer of book illustrations ;  
b. Langres, 1673 ; d. 1722 ; w. in Paris ; one of Watteau's masters



Remarque, petite de gauche par le milieu

# Fête de DIANE, troublee par des Satyres.

Manteur, Amphos, enchanteresse  
 Laisse de courir les bœufs  
 S'écroulent dans un autre sens  
 Les Dons des châteaux.

Le Satyre y vient à grand pas.  
 Si l'Amphos a son aspect terrible et sa peur.  
 Mais malheureusement la Diane est de par  
 Et le Satyre ne l'est pas.

Avec une frappe extrême  
 Chaque fait ce bel ouvrage  
 Elle n'avait pas fait de même  
 Si, sans un quel que soit, D'après.

et l'ensemble de la sculpture, au musée de l'École des Beaux-Arts.

LXII. CLAUDE GILLOT. FÊTE DU DIEU PAN. ORIGINAL  
ETCHING





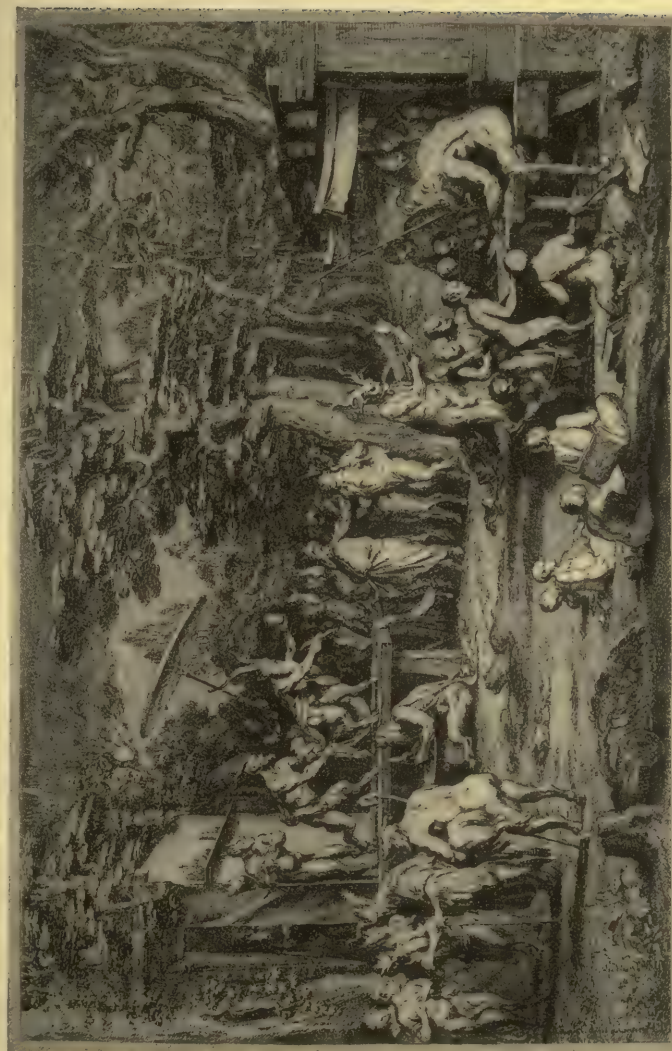
*Fête du Dieu PAN, célébrée par des Sylvains et des Nymphes*

*Célébrons le Dieu Pan, par lui dans les prairies  
On voit paître en ce lieu la multitude d'adorables  
De lui on voit la Brebis  
Et l'âne, les vaches, les chèvres*

*Aux Sylfides il apprend l'usage  
De la flûte, aux nymphes il donne  
Capelle, le charme, les sons  
De la flûte, les plus ravissants*

*Par ce divin Maître des Bois  
Le Berger peut sur la montagne  
Convenir en plus la Brebis  
Que la rampe d'écume des vagues*

LXIII. CLAUDE GILLOT. L'ÉDUCATION, FROM THE "LIFE  
OF A SATYR." ORIGINAL ETCHING



Le Nègre et le Noir, et les autres  
 De tous les pays, sont devenus la, c'est-à-dire  
 L'un, et les autres, et les autres de tous les  
 L'un, et les autres, et les autres de tous les

# L'Education.

L'un, et les autres, et les autres de tous les  
 L'un, et les autres, et les autres de tous les  
 L'un, et les autres, et les autres de tous les

de tous les pays, et les autres de tous les

LXIV. CLAUDE GILLOT. LE MARIAGE, FROM THE "LIFE OF  
A SATYR." ORIGINAL ETCHING







LXV. CHARLES NATOIRE. L'ÉTÉ. ORIGINAL ETCHING BY  
NATOIRE, FINISHED IN ENGRAVING BY BENOÎT  
AUDRAN, THE YOUNGER

Charles Joseph Natoire, painter and etcher; b. Nîmes, 1700; d.  
1777; w. in Paris, and Rome



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Paris, au 10. de la Nation. ER

à Paris, chez M. de la Harpe, au Salon de la

au Salon de la Harpe, au Salon de la

LXVI. CHARLES HUTIN. CHILDREN PLAYING WITH A GOAT.  
ORIGINAL ETCHING. B. 17, 1  
Charles Hutin, painter, draughtsman, sculptor, and etcher ; b. 1715 ;  
d. 1776 ; w. in Paris, and Dresden



LXVII. CHARLES HUTIN. DESIGN FOR A FOUNTAIN.  
ORIGINAL ETCHING. B. 26, II





LXVIII. JEAN BAPTISTE OUDRY. LA JEUNE VEUVE. ETCHED  
BY MARTIN MARVIE, AND FINISHED IN ENGRAVING  
BY N. D. DE BEAUVAIS. FROM LAFONTAINE, FABLES,  
PARIS, 1755

Jean Baptiste Oudry, painter, etcher, and designer of book illustrations; b. 1686; d. 1755; w. in Paris

Martin Marvie, painter, and line-engraver; b. 1712; d. after 1755; w. in Paris

Nicolas Dauphin de Beauvais, line-engraver, b. ab. 1688; d. 1763; w. in Paris



LA JEUNE VEUVE . Fable CXXIV.

LXIX. H. F. GRAVELOT. A LADY, IN FULL LENGTH. EN-  
GRAVED BY L. TRUCHY

Hubert François Gravelot, etcher, line-engraver, and designer of  
book illustrations ; b. 1699 ; d. 1773 ; w. in Paris, and London

L. Truchy, line-engraver ; b. Paris 1731 ; d. 1764 ; w. in London



*L. F. Frick ad vivum delin.*

*L. F. Frick sculp.*



LXX. H. F. GRAVELOT. A GENTLEMAN, IN FULL LENGTH  
ENGRAVED BY L. TRUCHY



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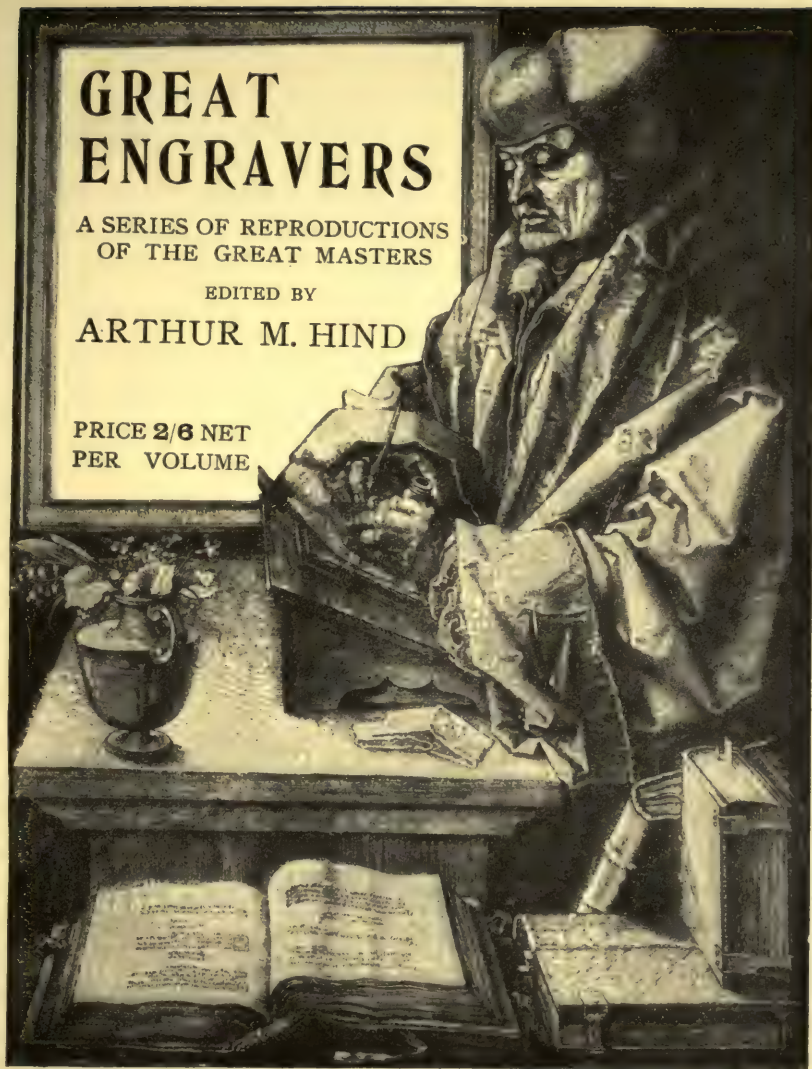
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[Continued on page 4.]



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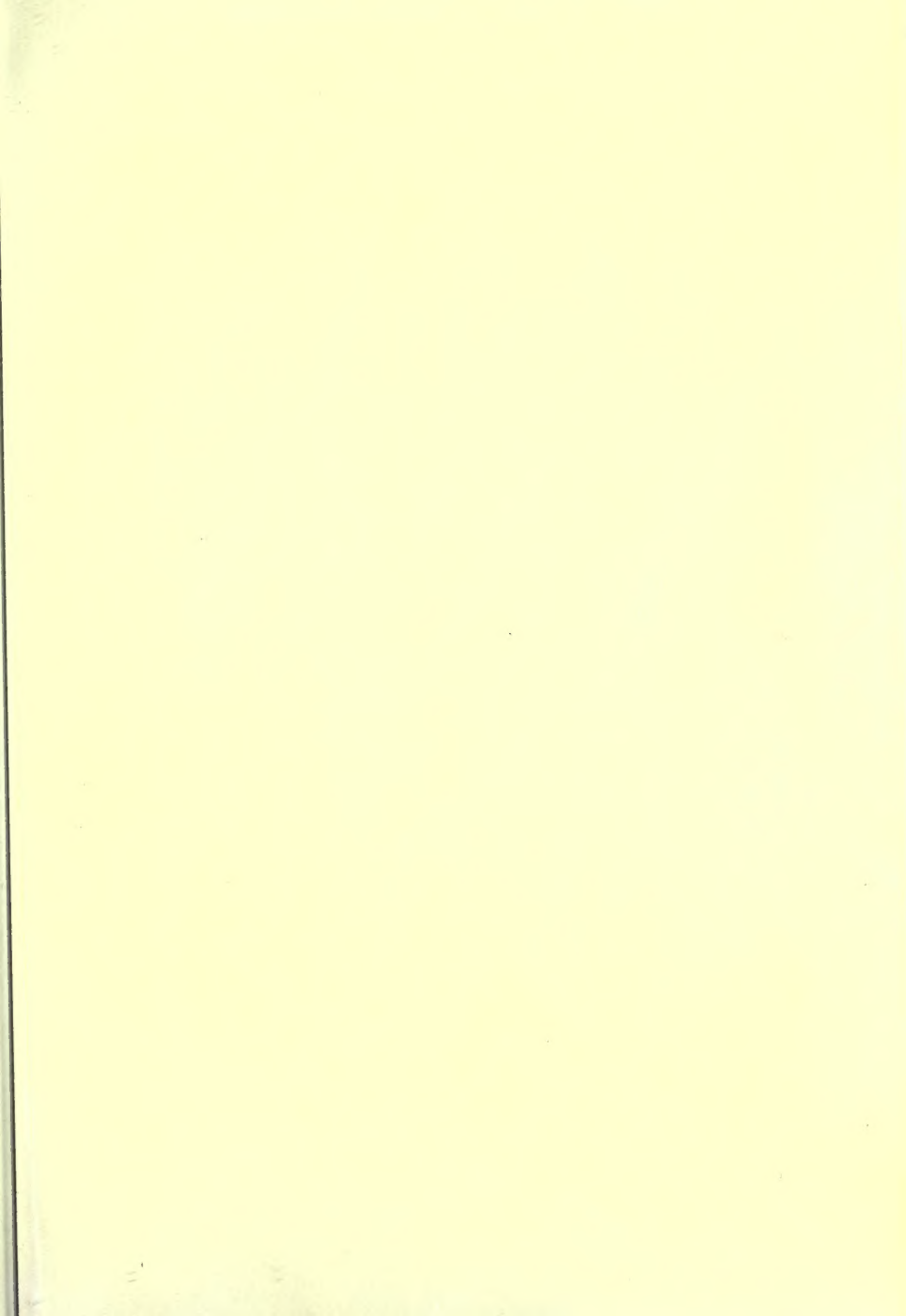
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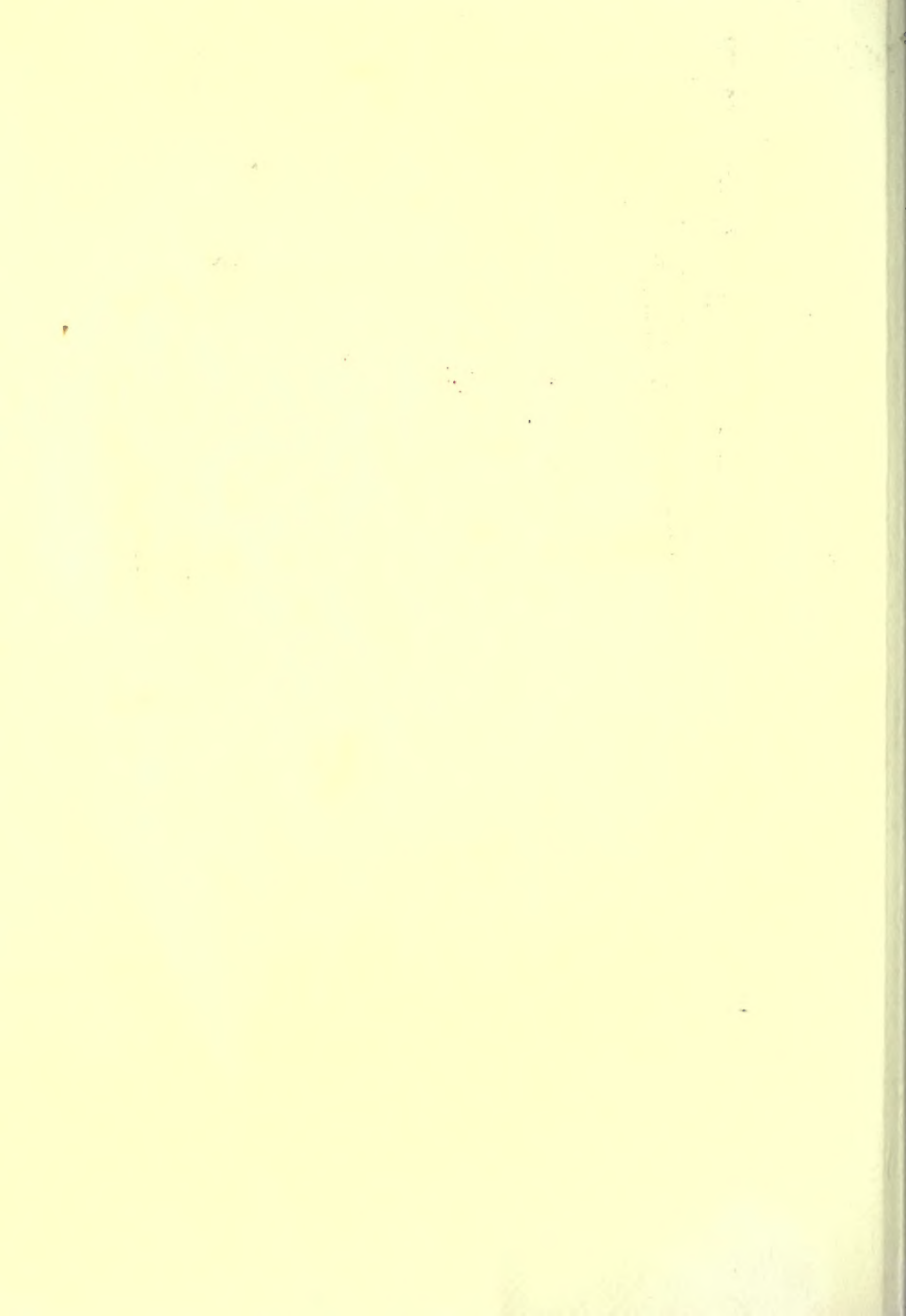
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